

# Fundamental Letter Forms A to Z

Pen Work by C. P. Zaner

Comment by E. A. Lupfer

## BASIC LETTER FORMS

When Mr. Zaner prepared the letters in this series he had in mind showing the true foundations of truly fine art in penmanship. He realized that flourishes are comparatively easy as compared with the basic letter. The basic letters are shown in solid lines and the dotted lines show modified symmetrical forms. Many styles or modifications may be made, but only standard, well balanced forms are shown.

Mr. Zaner stated: "Real fine penmanship, no matter how ornamental, elaborate and intricate, is good in form as concerns basic principles. Forms that have a good foundation stand the test of time and criticisms, while those which consist mainly of flashy and bewildering curves soon go down under intelligent scrutiny."

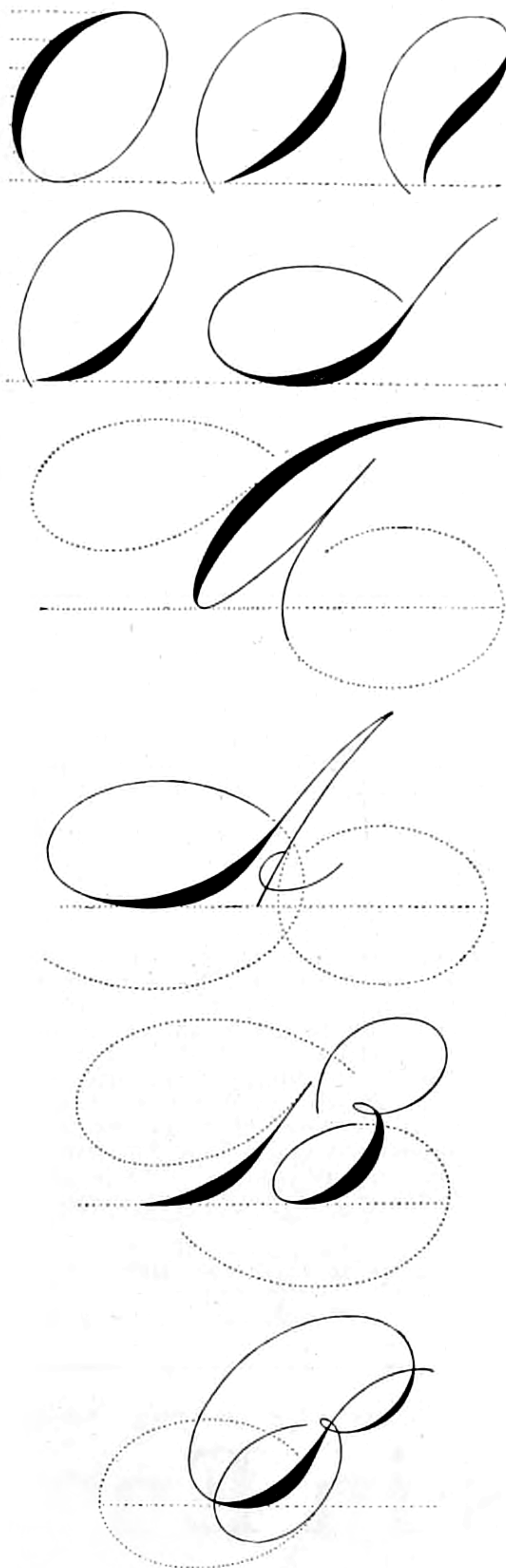
The way to acquire a good knowledge of letters is to take one letter and study it. After the foundation letter is mastered, see how many different styles of letters can be made from the basic letter by adding ovals and flourishes. Let us master one letter each week.

Study the flourishes for balance, symmetry, and grace. Unless a stroke adds to the beauty or strength of the letter, omit it.

### The Oval

All letters are based on the oval. Study carefully the position and shape of the oval. It should be two-thirds as wide as long. This is true regardless of its position. You will notice that the ovals in the letters in this lesson and all other lessons to follow are about the same in size. One should avoid variety of sizes of ovals, especially in the same piece of work.

Practice on single ovals, both direct and indirect. The shades should be



at half the slant height of the ovals. It is well to make light shades at first, and be sure that they are snappy and well placed.

As a movement exercise make running connected ovals. Avoid heavy shades for they are difficult to make well. Be accurate as well as graceful and free in movement. Watch size, width, spacing, slant, and quality of line.

Five foundation principles are given for study and practice. Use them as exercises for various letters.

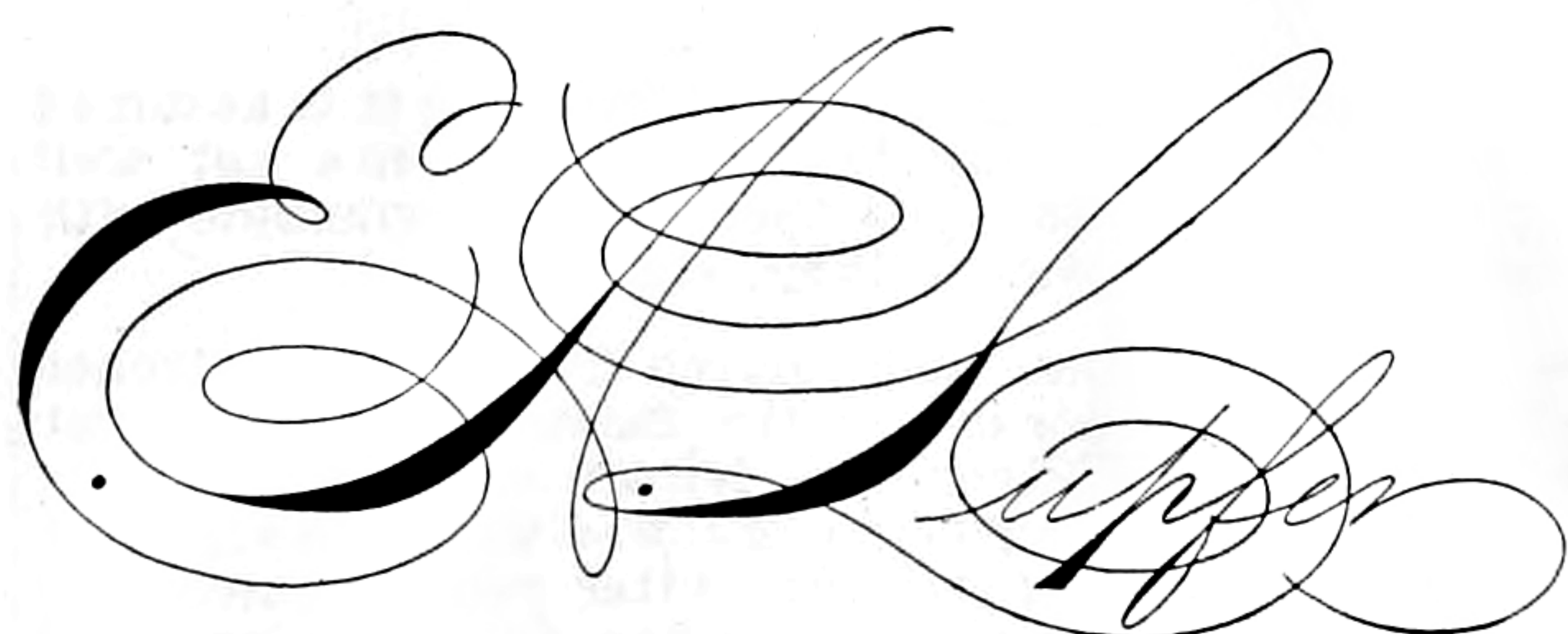
### Study Letter Forms

Much of the poor work in Ornamental Penmanship is due to a lack of knowledge of letter form. Unless you know definitely the shape of a letter you cannot hope to reproduce it. Make line after line of strokes and letters given in this lesson, then use them in words and sentences. There is enough material in this lesson to keep you busy for a month if you set your standard high enough.

The Educator can help you. Let us see your best work. **Do your part.**

### Motion Pictures and Penmanship

Our friend, Sam Koide, 1031 Aala St., Honolulu, T.H., tells us that he is now in the moving picture business, but of course does pen work from time to time and that he enjoys The Educator and would be lost without it. Mr. Koide is not only one of the finest penmen in Hawaii but there are few penmen in the States who can excell his excellent penmanship. Mr. Koide is stocking up with penholders, cards, and other penmanship supplies, evidently getting ready to enjoy himself during the coming months.



### GUESS WHO

For over 25 years the penman who wrote the signatures above has been known from coast to coast as one of America's most skillful penmen.

For the past few years he has been engaged in other lines of work but is now back in the harness teaching penmanship and swinging his dexterous pen. More of his work will appear in The Educator.

Who is this skillful penman? A prize will be given to the first five correct guesses. Send your guesses to The Educator.



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Comment by E. A. Lupfer

## A FINE ART

Ornamental Penmanship is a fine art when practiced according to the laws which govern it. Its beauty and charm appeal to persons of artistic inclinations.

Experience teaches us that there is truth in the statement: "Once you get the penmanship bug you can never get rid of it."

Ornamental Penmanship is governed by exact laws. Writing which is not done systematically and according to these laws is unsightly and unattractive. By studying these basic letter forms you will have a good foundation upon which to build.

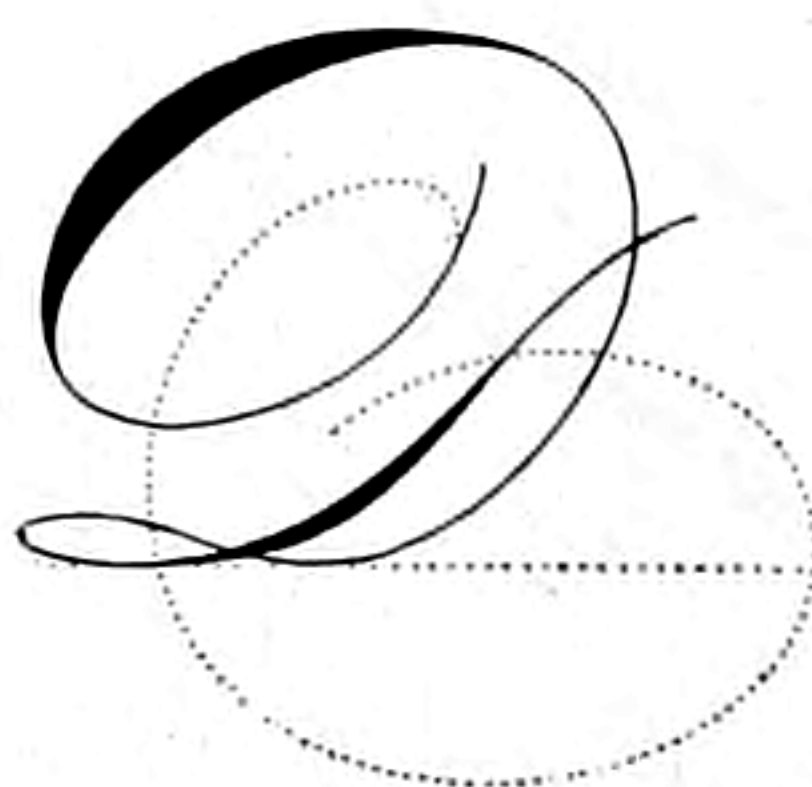
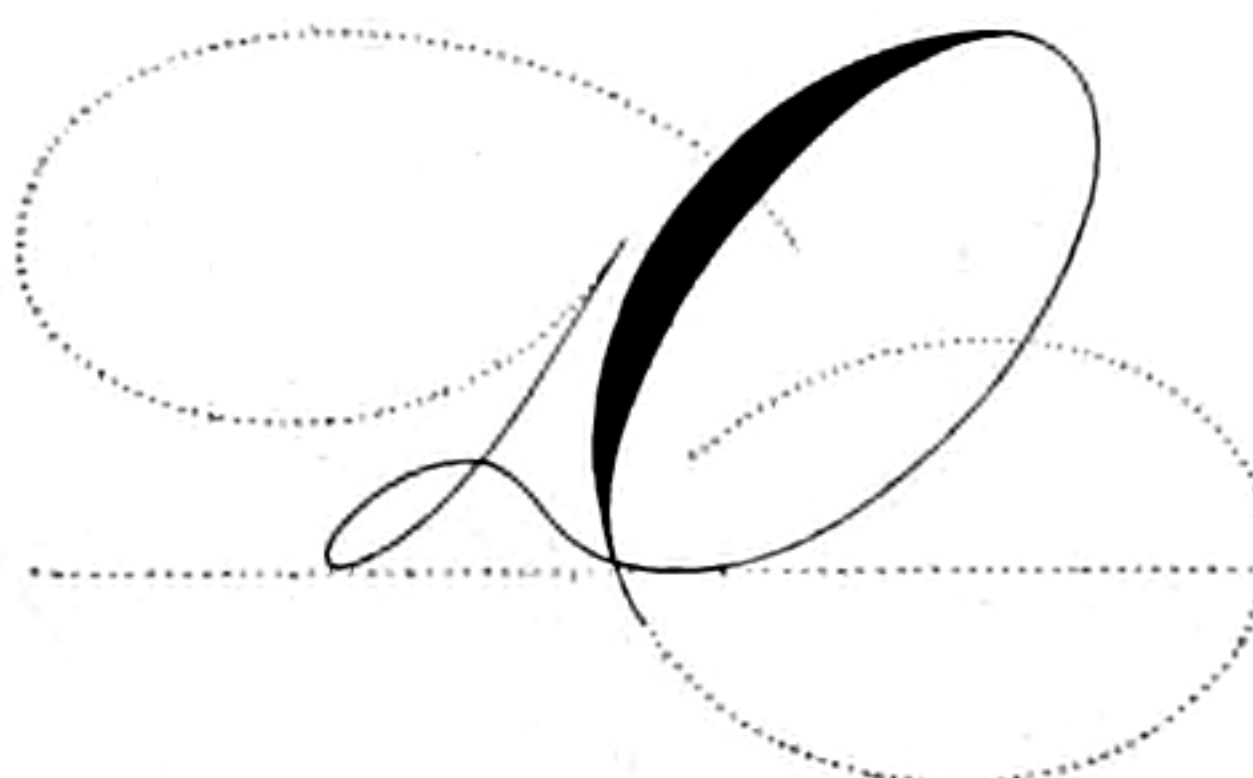
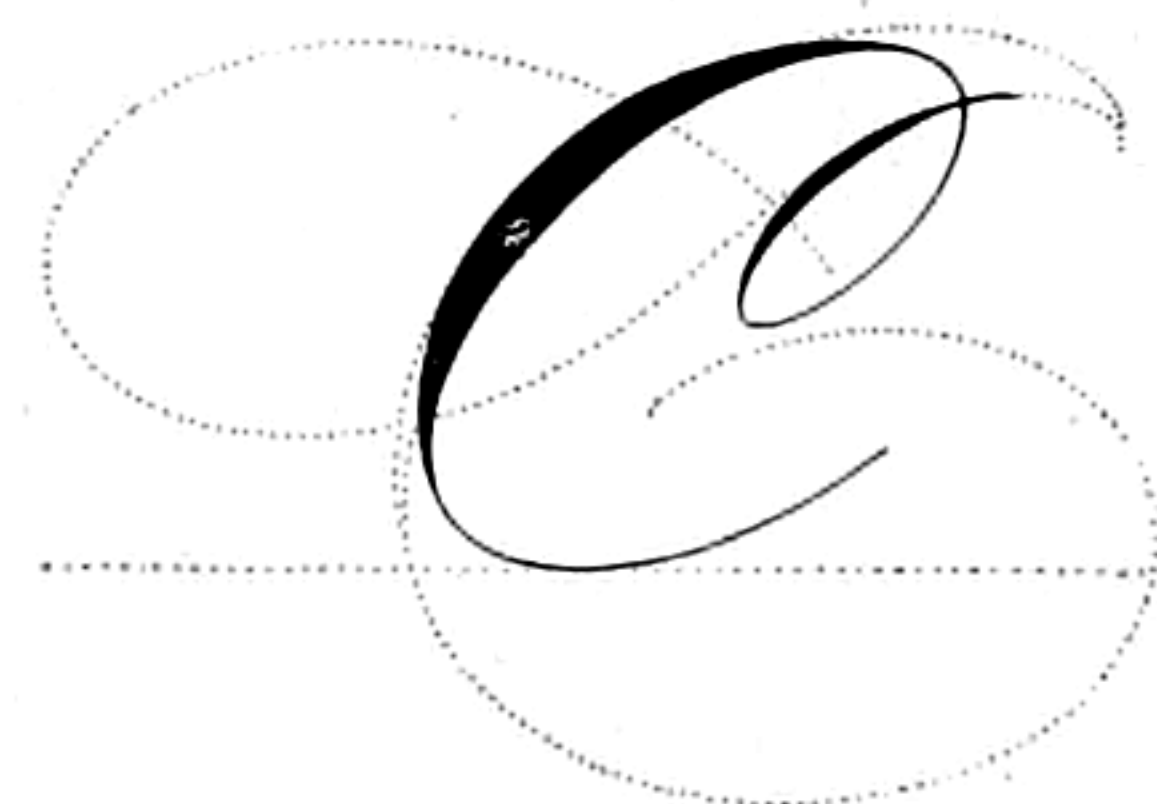
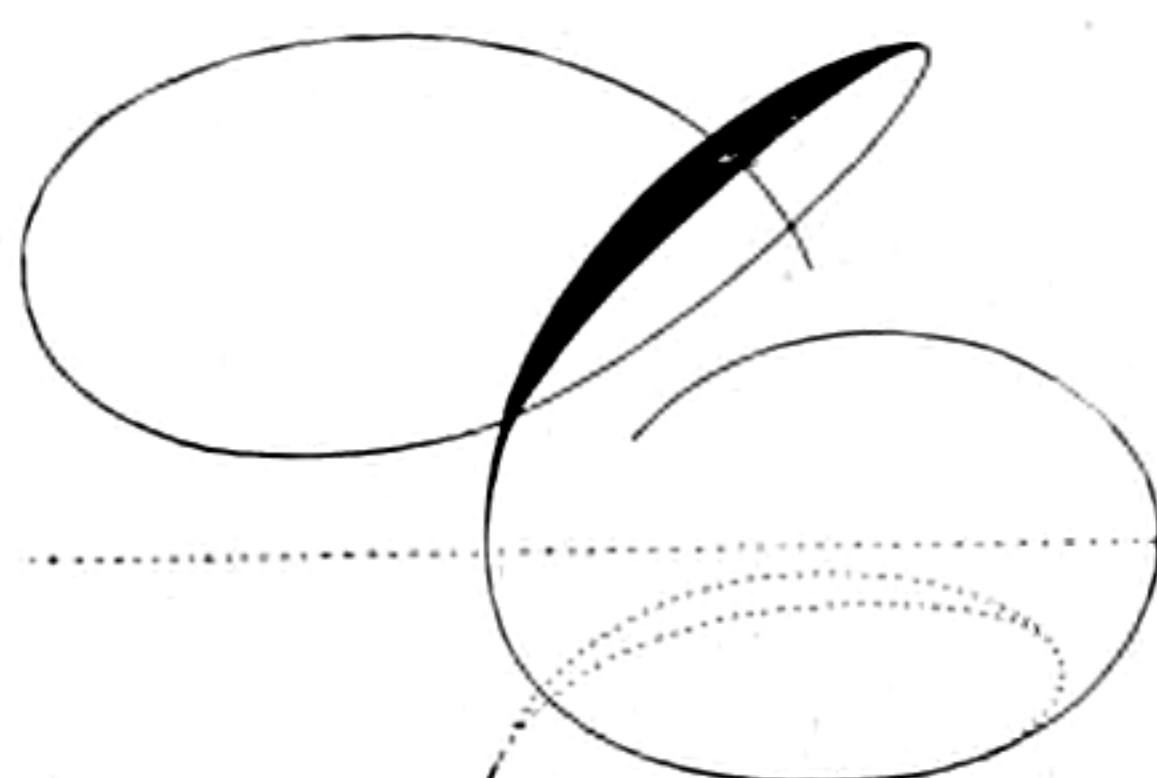
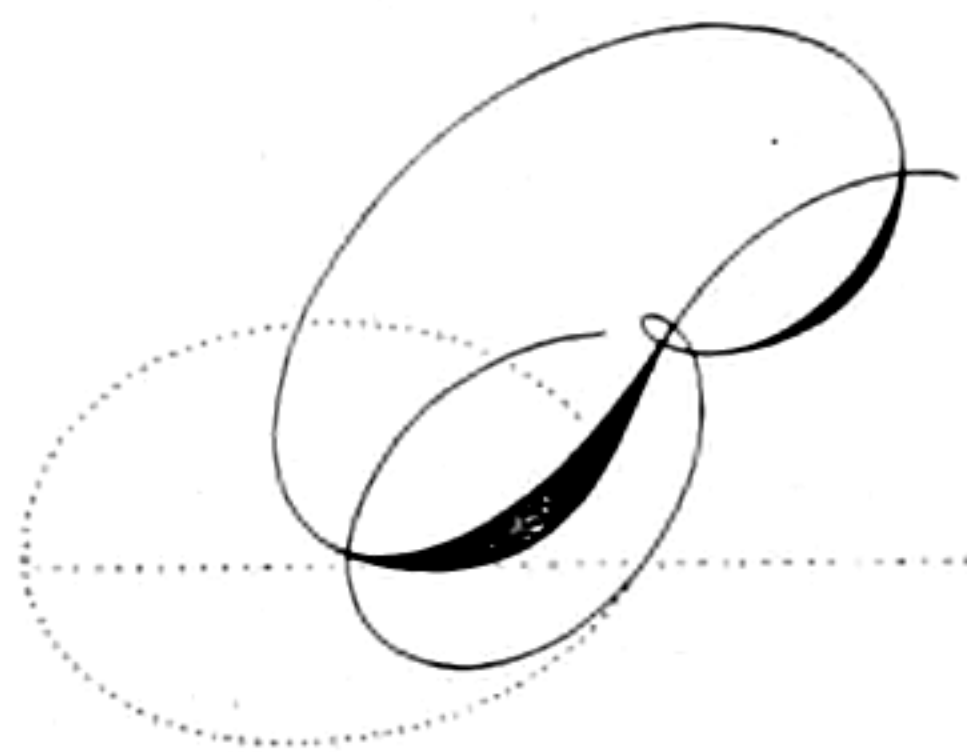
## Helps Business Penmanship

Business and Ornamental Penmanship both have distinct places. Since Ornamental is a fine art it should not be used in business correspondence. Skill in Business Writing will be greatly improved by acquiring skill in Ornamental Handwriting.

## Study Letter Forms

Last month we presented two styles of B's. Experience will teach you to use the styles which you can make best and with the least effort. The B this month is made from the capital stem which is a compound curve with a low shade at the base line. As you swing up around the body keep the top part as wide as the bottom part. Study the final oval. You will see that it is split in two equal parts by the base line.

The C is a letter which is balanced by the two ovals. The first oval



should be the same size and slant as the final oval. Notice that the top of the top oval and the second part should be the same height. The shade should be kept high and snappy.

The second style of C is more difficult and not so commonly used. The simple style is used a great deal. It is the same in shape as the plain business style only that it contains a shade.

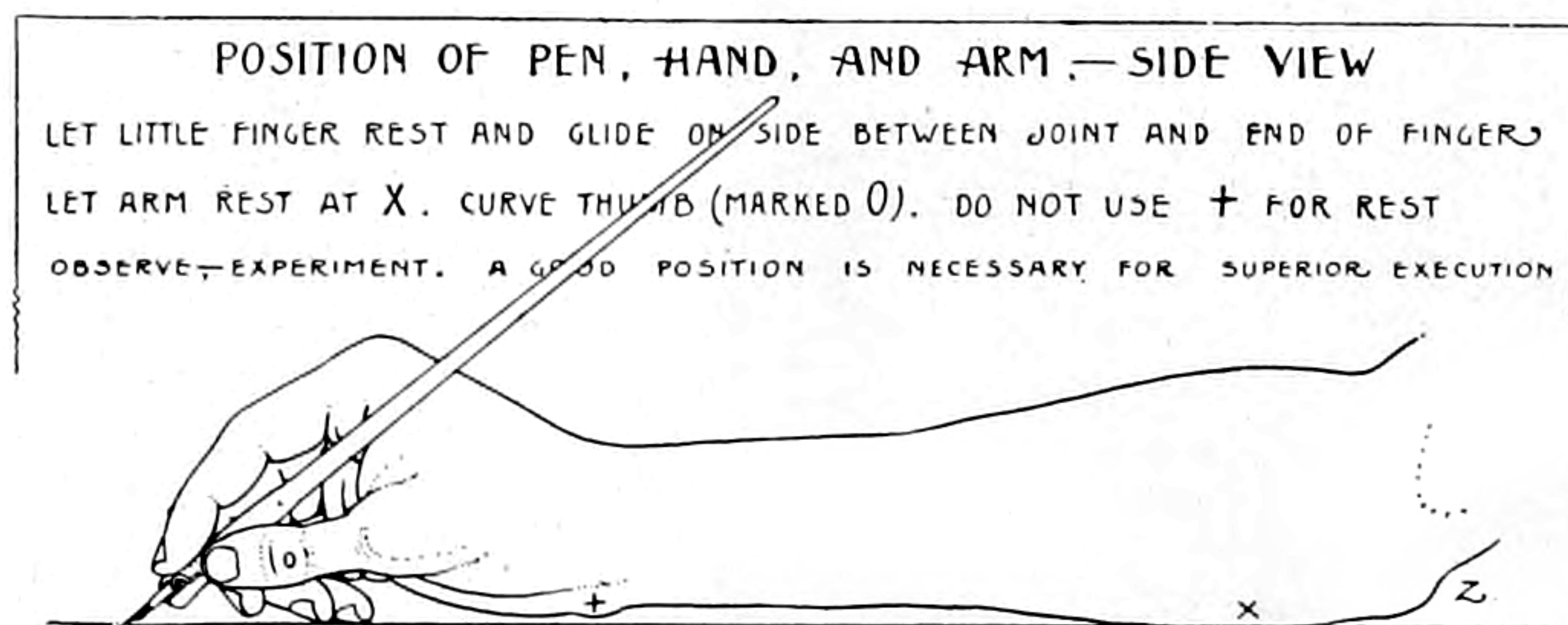
The first style of D is the most commonly used style today. It is easier. The first oval and the loop at the base line should be about the same size as the final oval. The final oval should be the same in size as the body oval. Keep the loop in the first style upright resting on the end. The second style has a flat loop and a narrow body. Study the location of the shades and the parallel effects. Don't give up, but keep everlastingly at it.

Ornamental Penmanship is widely appreciated and admired. It is graceful in form, rhythmical in action, and belongs to the fine rather than the mechanical arts.

Those men who have achieved fame as ornamental penmen are the ones who have adhered strictly to standard basic letter forms. Freakish forms hinder rather than help a penman.

## Position

The illustration conveys what Mr. Zaner considered a good position of the hand. It was sketched by him. You will notice that it is about the same as for business writing. You may find it necessary to differ from the illustration. Your judgment must dictate the changes if any. A good plan is to study your position especially when you are having difficulty, and not making progress. The top of the desk should be about 14 inches above the seat of the chair.



*Write Well and Your Services are in Demand.*

This statement is as true today as it was thirty years ago when the founder of The Educator, Mr. Zaner, prepared it in such beautiful script.



# Fundamental Letter Forms A to Z

Pen Work by C. P. Zaner

Comment by E. A. Lupfer

## TOUCH

Does your pen scratch and stick in the paper? If it does, find the trouble. The pen may need changing. Don't force a new pen into a holder as it will sprain and spoil it. Fix the holder so that it will hold the pen firmly but not tightly.

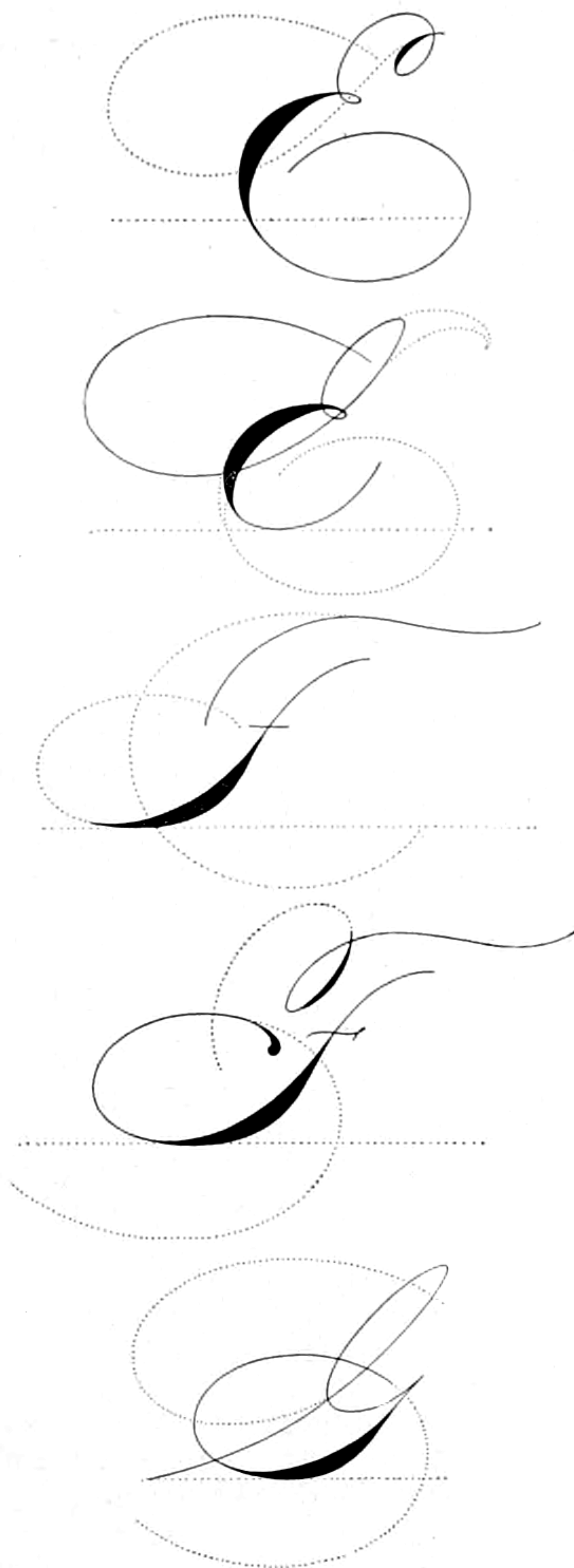
Are you holding the nibs even? Is the pen at the right angle? Lighten your pressure and don't grip the holder. The fault may be with you.

## Study Form Carefully

Several styles of the letter **E** are shown. Try to have your letters balance. The beginning oval should be the same size and proportion as the final oval and slant in the same general direction. Study the location of the shade on the **E**. It is rather high and most of it is above the crossing.

Before working on the **F**, review the Sept. lesson, giving attention to the capital stem and **A**. Make the simpler form of **F** first. Get the shade low along the base line. Watch the compound curves. See that the top presents a parallel effect when placed around the top of the stem. In making the cap which forms an oval be sure that you get a full, graceful oval. Notice that the oval starts on the base line and splits the horizontal stem oval in the center. Notice the shape of the stem and the slant of the oval. Practice on the various styles of **F** and use them in words and sentences.

The **G** is an interesting and comparatively easy letter to make if you will maintain the parallel effects. The



first oval is the horizontal oval and the oval at the base line should be parallel but smaller. Notice that one oval divides the other one in equal parts.

In making these letters use sufficient momentum to produce clean, smooth lines. As Mr. Zaner states, "Movement is essential, but not more essential than form. Form is the foundation upon which movement practices to become proficient in its function of producing form freely and gracefully." These letters are presented in their simple forms for form study. We frequently find in testing students that they do not have a clear mental picture of the form. You should, therefore, study letter forms until you can draw fairly good letters without a copy. You are then in position to make them freely, gracefully and accurately.

## WHO HAS A BETTER RECORD?

In renewing his subscription, George A. Race, Supervisor of Handwriting in the public schools of Bay City, Michigan, writes:

"This makes my 25th year of supervision in Bay City, and I am proud of it. I am wondering just how many can show such a record in one city.

I am also proud that this is my 30th year as subscriber to the *Educator*, and I will, I hope, be able to take it as long as it is published or I am around to get it."

We would be glad to hear from others who have a similar record of Supervision and as a subscriber to the *Educator*.

## DEGREES

From our recent mail we learned of the following people who have either been awarded degrees or are working for them. We would be glad to hear from others who have recently been granted degrees. We want to congratulate our penmanship friends who have had the courage and ambition to go ahead and secure degrees.

**Mr. E. F. Burmahln**, E. C. Glass Sr. High School, Lynchburg, Va., is working on his Master's Degree in the New York University.

**Mr. M. E. Zimmerman**, Valparaiso, Ind., is also working on his Master's Degree in the New York University.

**Mr. William Einolf**, Philadelphia, Pa., is working on his Doctor's Degree in Harvard University.

**Miss Minnie Knepper**, formerly Supervisor of Handwriting, Monongahela Public Schools, Pa., secured a degree in the University of Cincinnati.

**George J. Eberhart**, Supervisor of Handwriting, Huntington, Indiana, states that he expects to complete his work for a Master's Degree during this year.

**A. F. Stern**, 307 South Avenue 18, Los Angeles, Calif., sent us some very attractive ornamental penmanship. He also enclosed a very beautiful poem which he composed and which was elegantly engrossed and illustrated by G. S. Henderson who many of our older readers will remember as quite a number of his pages graced the cover of *The Educator*.

## WALTER F. NENNEMAN

It is with profound regret that we record the passing of Walter F. Nenneman, Secretary-Treasurer of The Gregg Publishing Company. He died at his Chicago home on September 13 after an illness of less than two hours.

Mr. Nenneman was the oldest employee of the company in point of service, having joined as office boy thirty-two years ago. Rising from the ranks, he became subsequently bookkeeper, manager, and in 1910 Secretary-Treasurer of the company.

His work called for a great deal of detail, of which he was master. His intimate knowledge of the business made him a vital factor in its development. Mr. Nenneman, while not widely known by teachers, was well known in the publishing industry.

Mr. Nenneman is survived by his widow Millie Nenneman, and daughter Eunice.



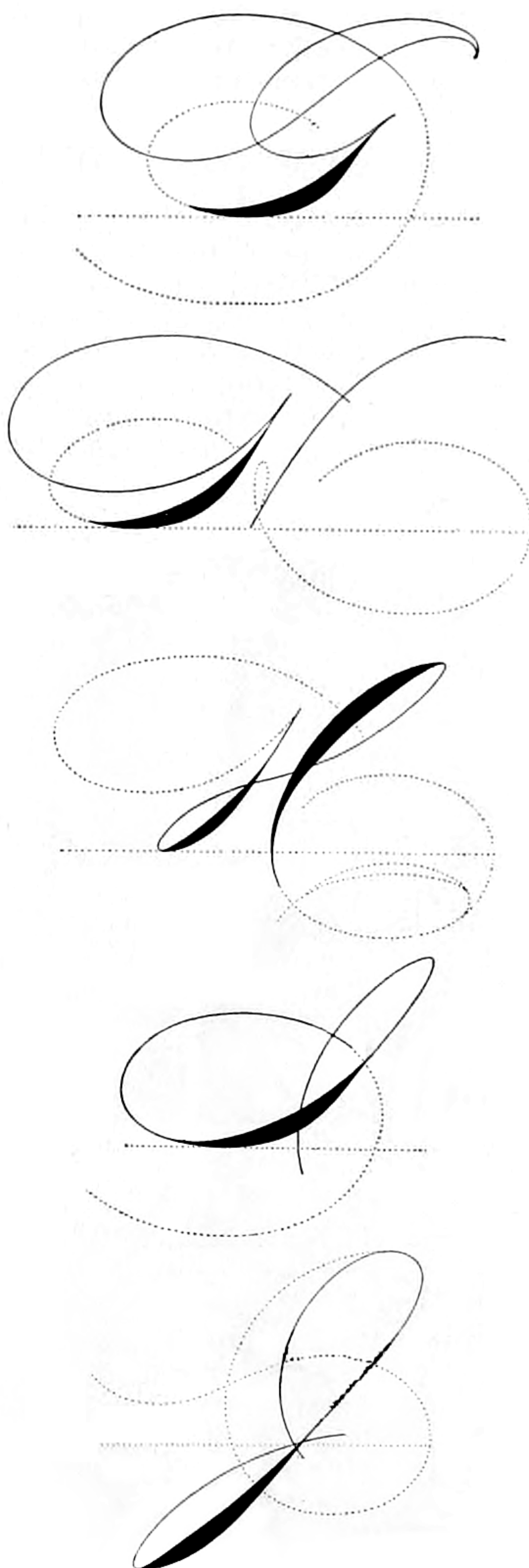
# Fundamental Letter Forms A to Z

Pen Work by C. P. Zaner

Comment by E. A. Lupfer

Last month we presented several forms of G. This month we present another style made from the simple letter slightly modified at the top. Make the horizontal oval or ellipse swing up to the top and stop before making the upright oval. As a rule we do not stop on the angle or retrace just before making the shade. Snap the shade off quickly at the base line. Where the final oval is made on this type of G it should be nearly horizontal. Notice the beautiful parallel effect which can be secured by starting at the base line swinging entirely around the letter.

The shade in the H is the same as in the G and I. The two letters, G and H, begin the same with a sweeping horizontal oval. Keep both ends of the oval the same in roundness. Keep the bottom oval at the base line close to the top oval. In this way you will secure parallel effects. Notice where the first oval crosses through the second one and how the two ovals are split in the center. Notice the height of the second part of the H and the beautiful sweeping curve just above the straight part above the base line. In ornamental writing this second stroke is made upward while in plain business writing it is made downward. See that your final oval is split in two equal parts by the base line. Mr. Zaner once said, "Unless you are willing to work hard, faithfully, and long you need not expect to become much of a penman. It takes time to learn to write a thoroughly professional hand."



He always discouraged the use of tobacco, coffee, tea and alcoholic drinks as they hinder rather than help in the mastering of penmanship.

The letter I starts slightly below the base line with a graceful, upward curve. The down strokes should be fairly straight and you will notice that the downward stroke contains quite a lengthy hair line and that the shade begins below the point where the oval crosses the downward stroke, ( $\frac{1}{2}$  the height of the letter). In other words, the shade is placed low along the base line as though it supports the weight of the entire letter. The bottom oval is almost horizontal. Be careful with that finishing stroke which swings below the base line. There should be no shade on it and it should be as carefully made as any other part of the letter.

See that it is equal distance from the shade.

The J is one of the more difficult letters for many. First, work on the simple abbreviated style without any flourishes. It is a good plan also to work these letters with a very light shade, gradually increasing the shade as skill is acquired. The first compound curve needs special attention as to its shape and location. Start slightly above the base line. This oval swings around the letter. The crossing of the X is practically in the center of the oval. These suggestions are made with the hope that they will help students in seeing some of the more important parts of the letter. Become a keen observer.

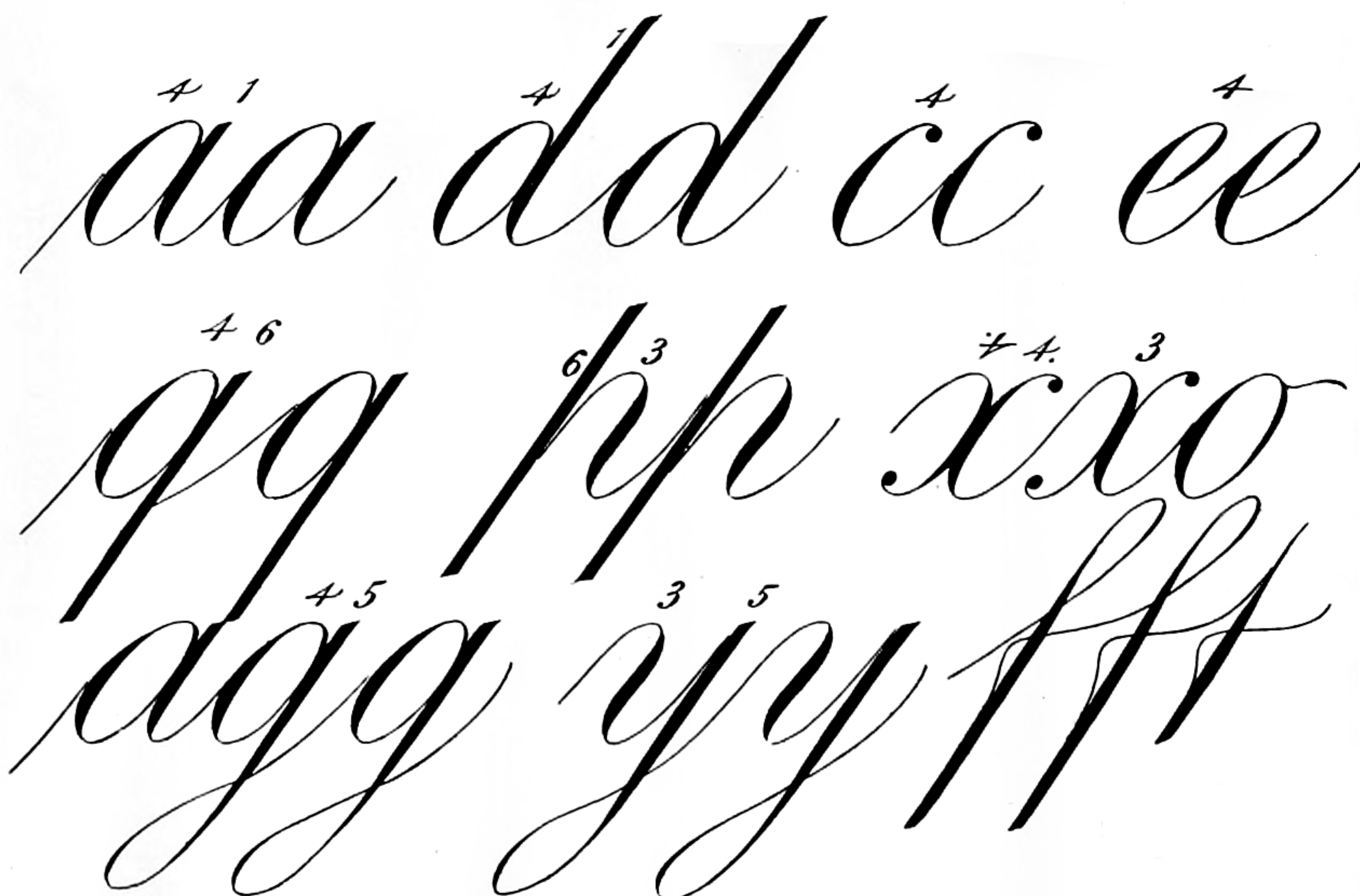
## FOUNDATION STROKES IN ENGROSSERS' SCRIPT

By

C. W. Norder

Mr. Norder presents more letters in which he shows the foundation strokes, presented in the October lesson. Work on each letter separately and also in words. These letters are very carefully made and deserve your most careful study. If you would become a real fine penman you must be a close student of detail.

Prepare Christmas cards using Engrossers' Script. Your friends will appreciate them and you need the experience and practice.





# Fundamental Letter Forms A to Z

Pen Work by C. P. Zaner

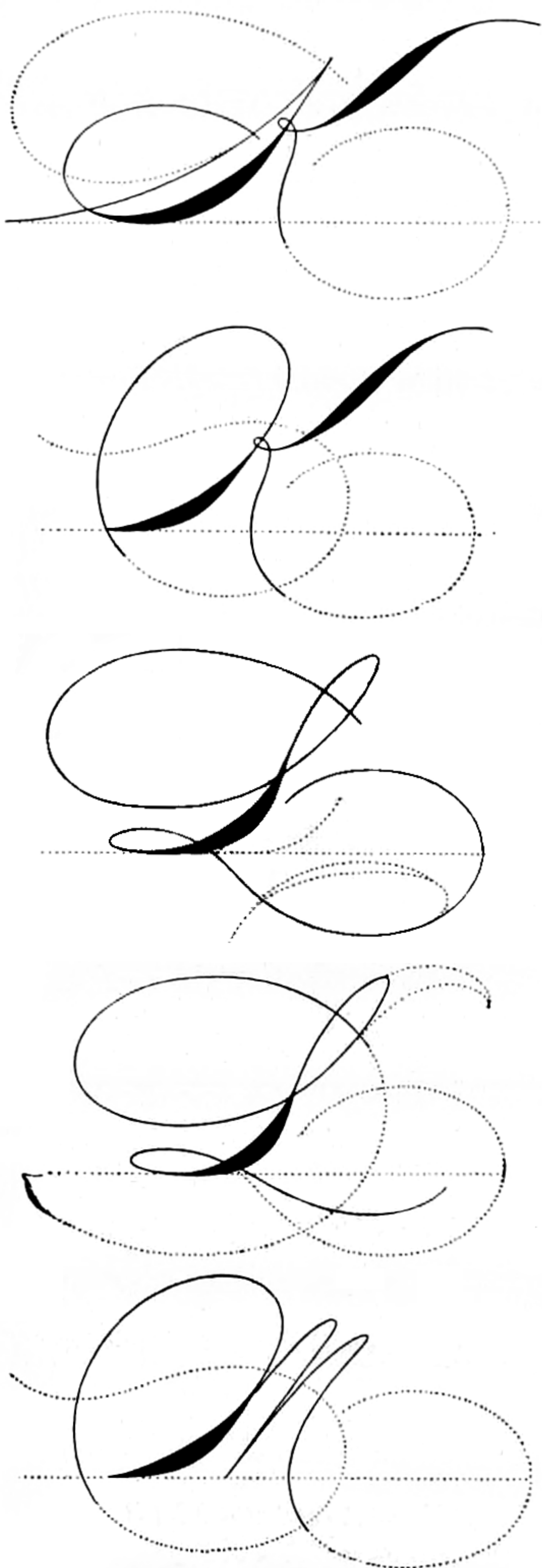
Comment by E. A. Lupfer

Have you ever watched a professional penman make beautiful letters in such an easy manner? You can acquire that same ease. First, you must know form. In other words, you cannot do that which you do not know. After you have acquired a knowledge of form it is comparatively easy to acquire skill by repeated effort and comparison of your work with the copy.

The pen must always be swung with enough speed to produce clean, smooth lines. Cultivate a touch which is light. You should not grip the holder as that will affect your quality of line. Study good writing not only for letter forms but for quality. See what it is about letter forms which appeals to you. Naturally a well written page is the result of long hours of study and practice. It is skill and knowledge combined.

To acquire skill one must acquire regular habits. The more nearly perfect the writing machinery is the more nearly perfect the writing will be. Physically and mentally the machine must be in order. Know letter forms and learn to think about the thing which you are doing. You cannot write without concentrating all of your attention on the work. Mr. Zaner, when a young man was delicate but by giving attention to his habits and by eating and sleeping regularly he developed a rather rugged, robust constitution and acquired more than ordinary skill as a penman. He spent much time in the open walking and studying nature.

We have only five letters here. If you will master one of these letters in several days or a week you will



have accomplished all that could be expected. Suppose you draw these five letters with a lead pencil, making them about three inches high. Draw head, base and slant lines in lead pencil and draw the letter forms that height as carefully as you can then erase and correct the parts which are incorrect. Continue to refer to the models until you have perfected the letters as much as you can. Then swing them off freely with pen and ink the normal size. Send them to The Educator and we shall be glad to offer suggestions.

## COMMERCIAL TEACHERS' SECTION VIRGINIA EDUCATIONAL ASSOCIATION

The thirteenth annual convention of the above association met in Richmond, Va., on December 1 with E. F. Burmahln presiding. This association has good speakers and good live topics. The association is doing much to further the interest of commercial education in Virginia.

Some of the finest cards we have seen for some time have been received from H. J. Ennis, Portland, Oregon.

W. J. Jarvis, Faribault, Minn., sent The Educator a flourish which is unique and different. Mr. Jarvis is a young commercial artist and penman who prepared a cover page for The Educator last spring.



By J. D. Todd, Salt Lake City, Utah.



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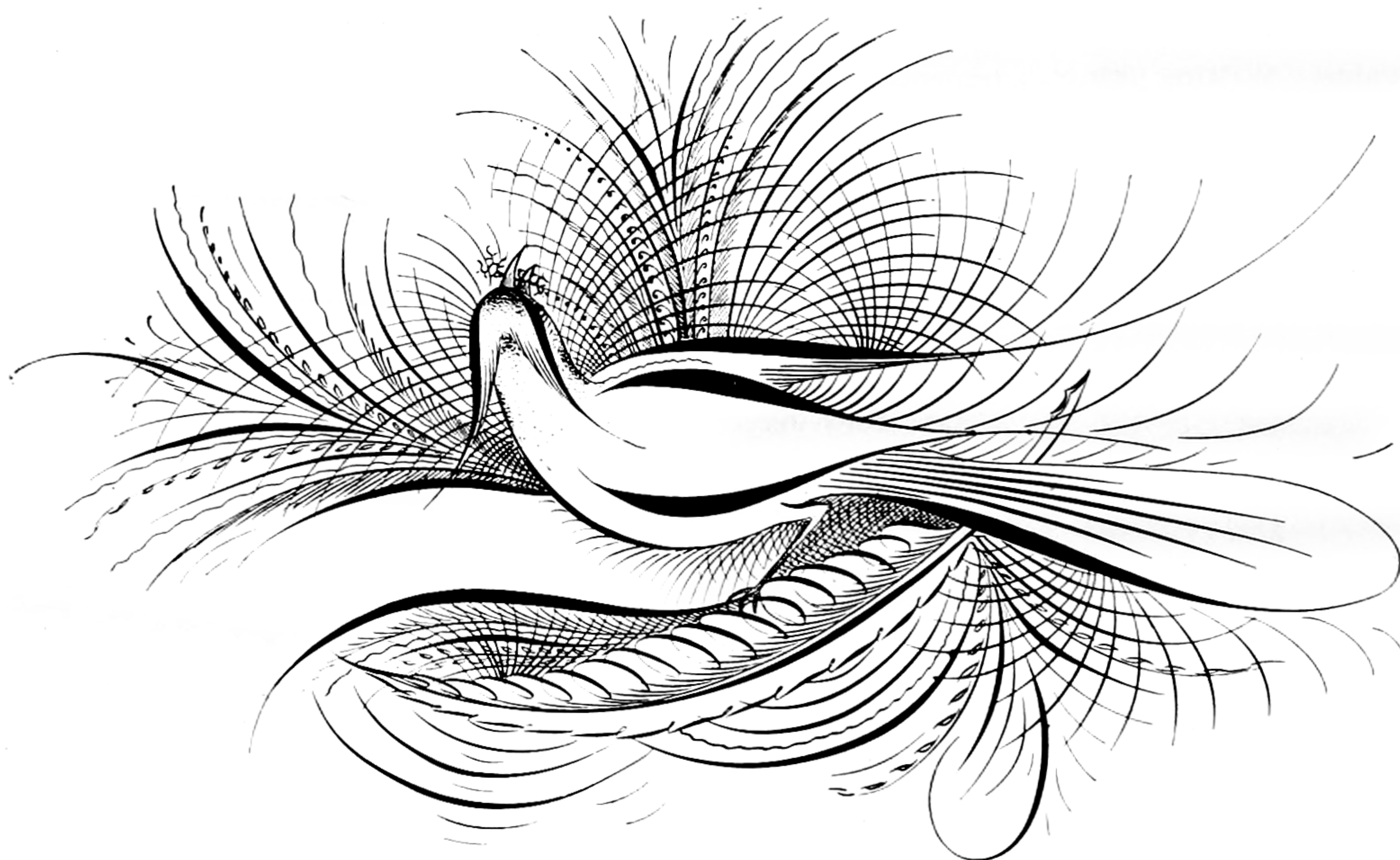
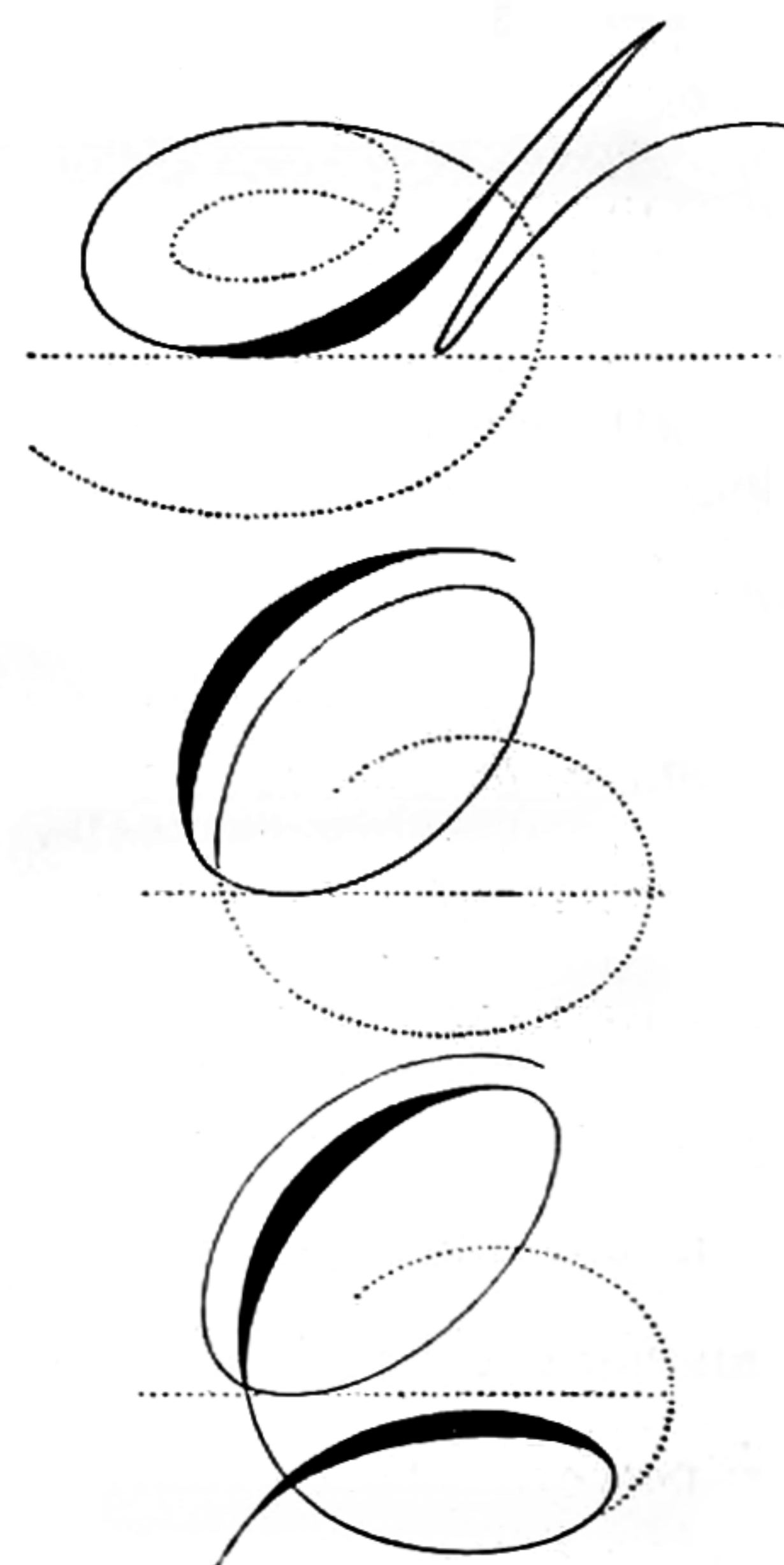
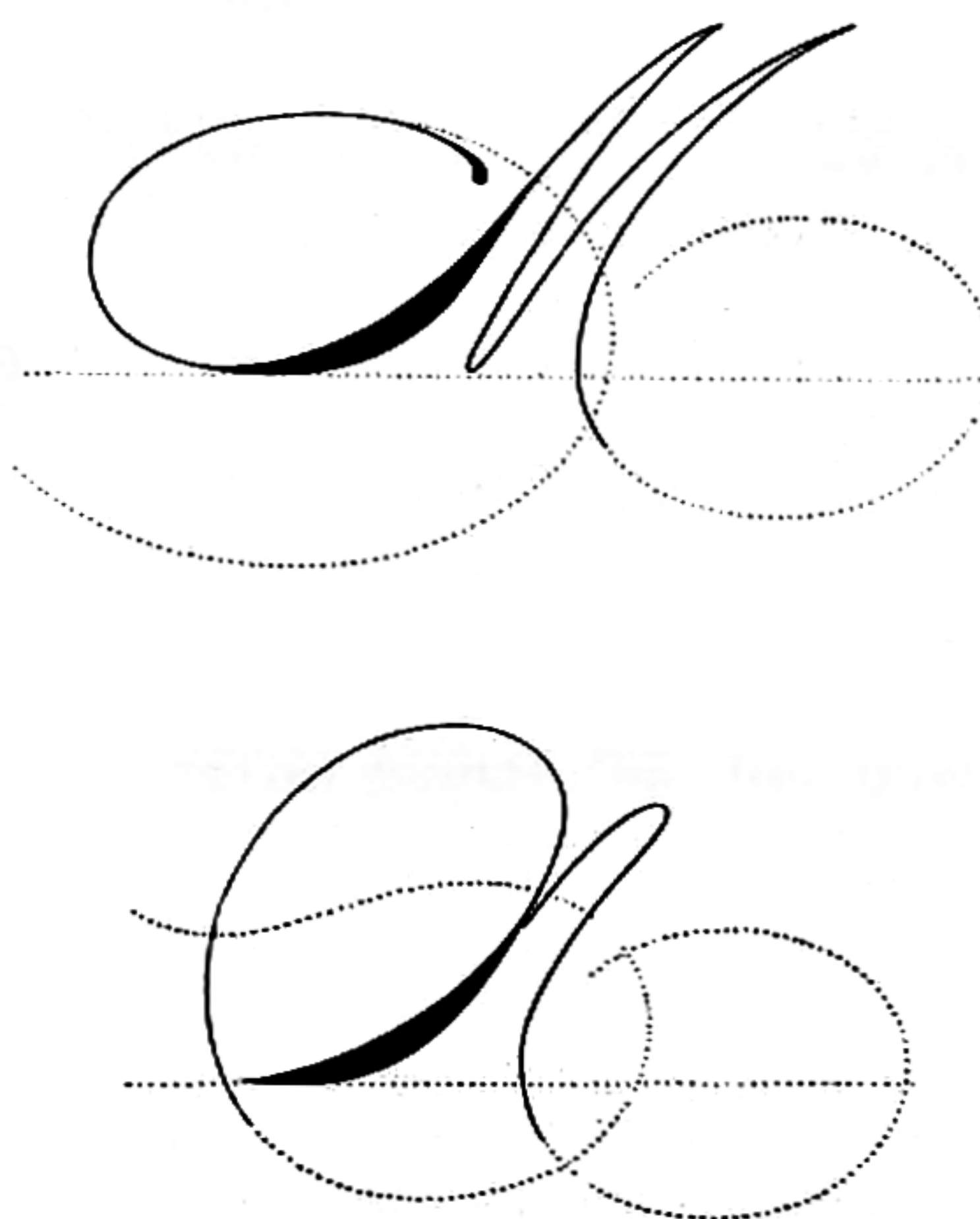
Comment by E. A. Lupfer

This month we present another style of the letter M. Today most penmen prefer the round top M and N similar to the first N. The capital stem style of M and N is good to test your skill.

A number of styles of O are given. The first style with the finishing oval splitting the base line and the under shade omitted is the most commonly used letter. Notice the beautiful parallel effect between the light down stroke and the shade. Do your letters contain this beautiful parallelism? Notice the final ovals end exactly in the center part of the main letter. Draw vertical lines up from the ends of the ovals. Putting the letter in a square will show you some things about proportion which you may not be able to see otherwise.

Ornamental penmanship is truly a fine art. There is an appeal in its grace, harmony and beauty which is irresistible to many persons. Like music it can be acquired only by in-

telligent study and much practice. Both are governed by definite laws which you cannot violate without displeasing those who inspect your work.



This beautiful flourish was made by A. W. Dakin, Syracuse, N. Y. The original was loaned to us by Lee F. Evans, W. Durham, N. Car.

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Mr J. M. Sproles, Nanneella South, Victoria, Australia, sent The Educator some very neat, and artistic ornamental writing. The Educator brings many happy hours to lovers of "the queen of arts" in many sections of the world. We are always pleased to hear from our readers of various places.

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Comment by E. A. Lupfer

## LEADING BY EXAMPLE

Let no one deceive himself into thinking that he can teach effectively this useful art of penmanship unless he practices what he tries to teach.

Students have eyes and imitativeness and some will copy the careless, poor letters more readily than the good ones.

Be earnest in your endeavor to set a good example and you will be well compensated. If your writing is not what it should be, get out your pen and practice. The Educator has helped others.

One of the most difficult letters is the P. If you can make a good capital stem you should have no trouble in making a well balanced letter. Probably the best style of letter is the one with the capital stem and the final part swung clear around the letter starting in an oval shape below the base line. In all of these letters study ovals. If each part of your letter does not make a good oval something is wrong.

The second style of P is beautiful but difficult. It is probably not as popular today as it was twenty years ago.

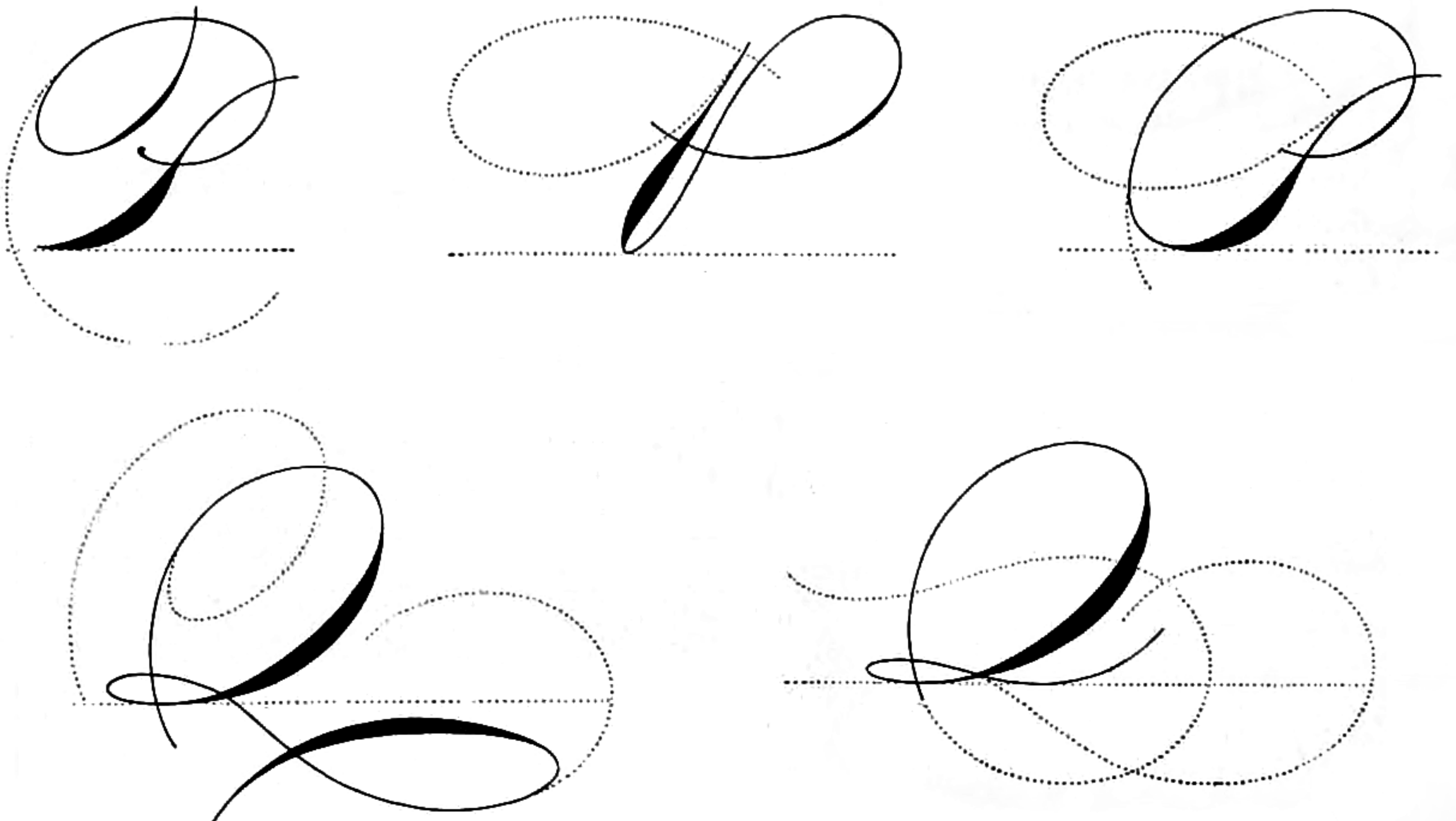
The third style is about the same as the first one with the added horizontal oval which should be made last

and should be started on the compound curve. It is made in the opposite direction from the oval in the second style of P.

In making the Q it is not necessary to raise the pen at the base line, though some make it successfully that way. Keep the shade of the Q high and the loop on the base line rather flat. The rate of speed with which you write will be governed by your

nervous condition and skill. A good rule is to write fast enough to make smooth lines, yet slow enough to guide the pen. An easy uniform swing is most desirable.

It takes perseverance to learn to do things right. Anyone can throw lines together in a jumble resembling a twisted heap of wire, but it takes a master to write a beautiful, well organized, ornamental hand.



## HANDWRITING EXPERTS VISIT THE EDUCATOR

S. E. Leslie, the well-known penman, engrossing artist, and questioned handwriting expert with whose work our readers have been acquainted for many years, dropped in to say hello to The Educator Staff.

Mr. Leslie is now devoting his entire time to examining questioned documents and has an office at 1787 Woolworth Bldg., New York, N. Y. The Leslie Studio at 3201 Euclid Avenue, Cleveland, Ohio, is conducted by Mr. Leslie's son, Elwin C. Leslie, who some time ago made a cover page for The Educator. Mr. Leslie is very thorough in his work in questioned handwriting and is very optimistic of the future of this line of work.

W. C. Brownfield, the questioned handwriting expert and penman of 3345 Sylvanurst Street, Cleveland Heights, Ohio, made The Educator a surprise visit on his way to the south where he has a questioned handwriting case. Mr. Brownfield is a penman of unusual skill having studied under Zaner, Bloser, Darner, Madarasz and others. He is a very enthusiastic admirer of fine pen work and a close student of handwriting.

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# Fundamental Letter Forms A to Z

Pen Work by C. P. Zaner

Comment by E. A. Lupfer

A great many varieties of letters can be made from the R, S, and T, presented this month. Study each style and make page after page of each one. Study your letters and compare them with the copies and find out what is wrong.

A student one time after making a good many attempts told Mr. Zaner that he had made 10,000 and wanted to know how many more he was expected to make. To this Mr. Zaner replied, "Just one good one." We would go further and state that you should not only make one good one but make it a habit of making good ones. A good letter now and then is not enough for the chances are when you want to make a good letter it will turn out to be one of the poor ones. A test of your ability is your average grade, not your exceptions.

In these letters study the ovals, especially the ovals which are indicated by the dots. Many of the parts of letters are almost perfect ovals. Notice the parallel effects and the proportion of the letter. The shades in R, S, and T are low and bulge quickly. Compound curve strokes are difficult. You would, therefore, do well to practice the compound curve on capital stems. Send your work to us and we will give you a few suggestions without cost except for return postage.

Teachers and those who have access to a blackboard will find it very helpful to practice these letters on the blackboard using a soft grade of chalk. Make the hairlines with very little pressure and secure the shades by simply pressing on the chalk. You will not get a wide shade but it will be bright and stand out clear. Pupils like to see teachers make ornamental letters on the blackboard.

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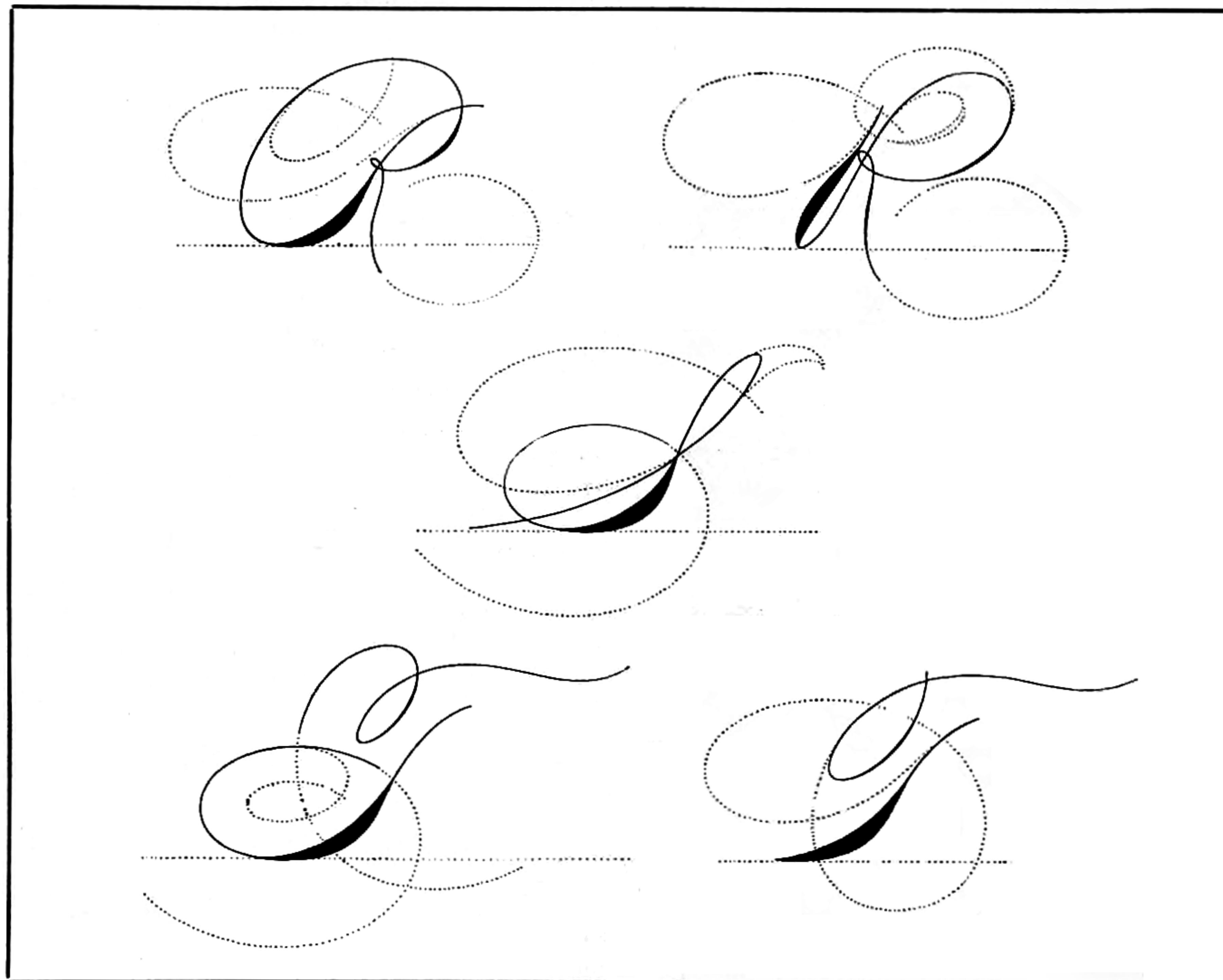
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## ENROLLMENT IS GOOD

We had the pleasure of shaking hands and talking with our old friend and former pupil, Franklin F. Wells, at the Ohio Business College Association. Mr. Wells is conducting the Salem, Ohio Business College and reports very favorable conditions. Just the day before he enrolled five students. Salem is a prosperous city and is fortunate in having a school like the Salem Business College.

## VALENTINE CARD

A very beautiful hand-lettered and colored valentine was received from Miss Mary P. Torin, 213 N. Division St., Mt. Vernon, Ohio. Miss Torin specializes on handmade greeting cards of all kinds. She does beautiful, delicate, neat work.

D. L. Walker, the penman of Route 3, Reedy, West Va., is displaying some unusual skill. The ornamental penmanship which he recently sent us is some of the best we have received from any penman. Mr. Walker has laid in a supply of blank cards so his friends need not be surprised if they receive some beautifully written cards.

## YOUR SIGNATURE

will attract attention if it is original. For 50c I will write your name in at least 12 different ways and include a scrapbook specimen.

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# Fundamental Letter Forms A to Z

Pen Work by C. P. Zaner

Comment by E. A. Lupfer

## SMALL LETTERS

Study the letters in groups. Take the minimum, or one space letters first. Work on the upper loops alone, then the lower loops. You can profitably make several pages of each letter. Intelligent repetition is necessary. Study the location of the shades. Ordinarily in writing words shade every other letter. Notice that penmen do not shade letters like the *i*, *u*, and *e*.

Make the letter *t* with three strokes or it may be made with two. The top shade is made with a quick motion as though you were wiping some dirt off the pen. Set the pen down, spread it and quickly snap it towards the base line. Occasionally the top is re-touched.

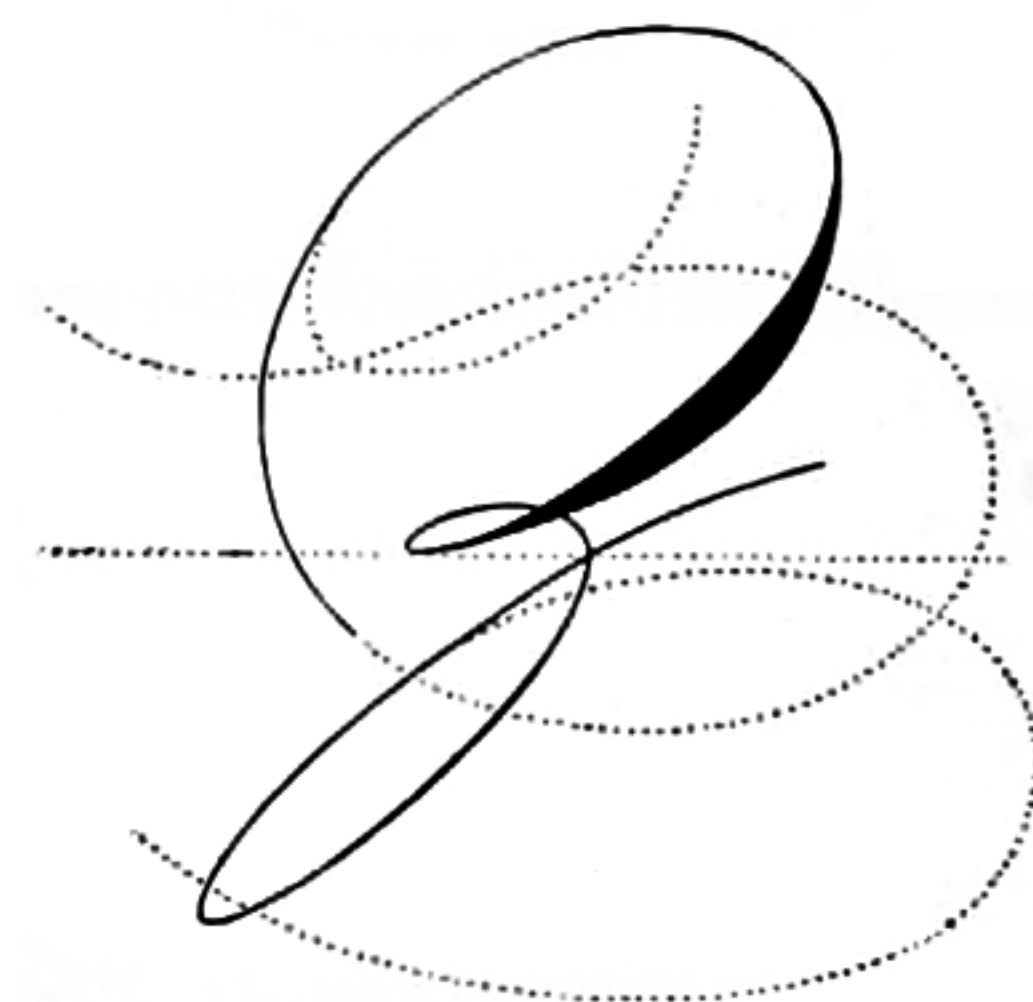
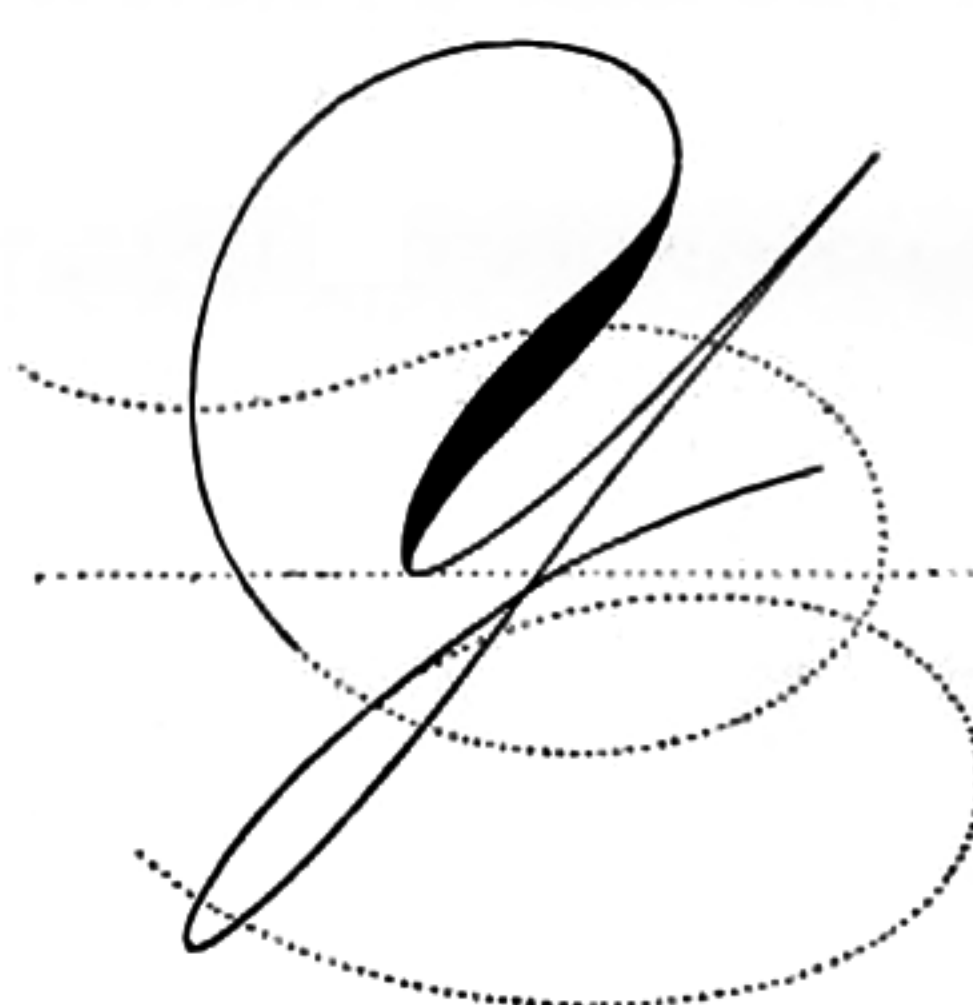
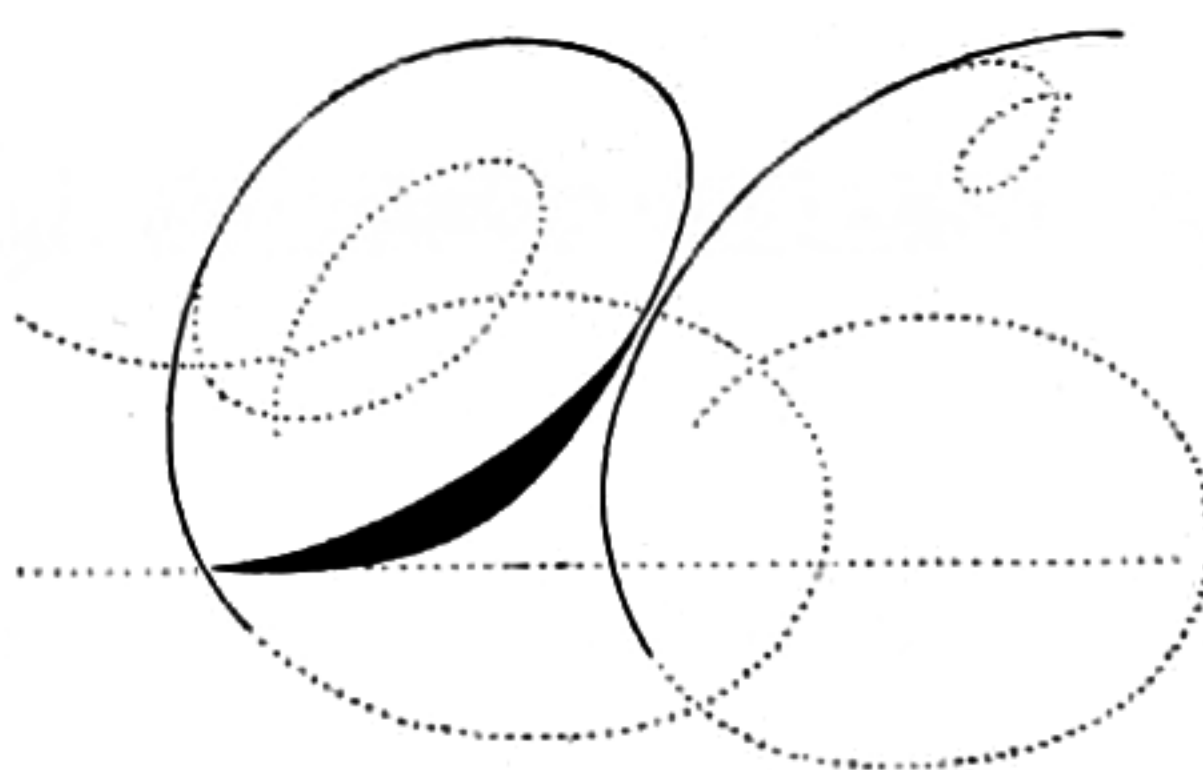
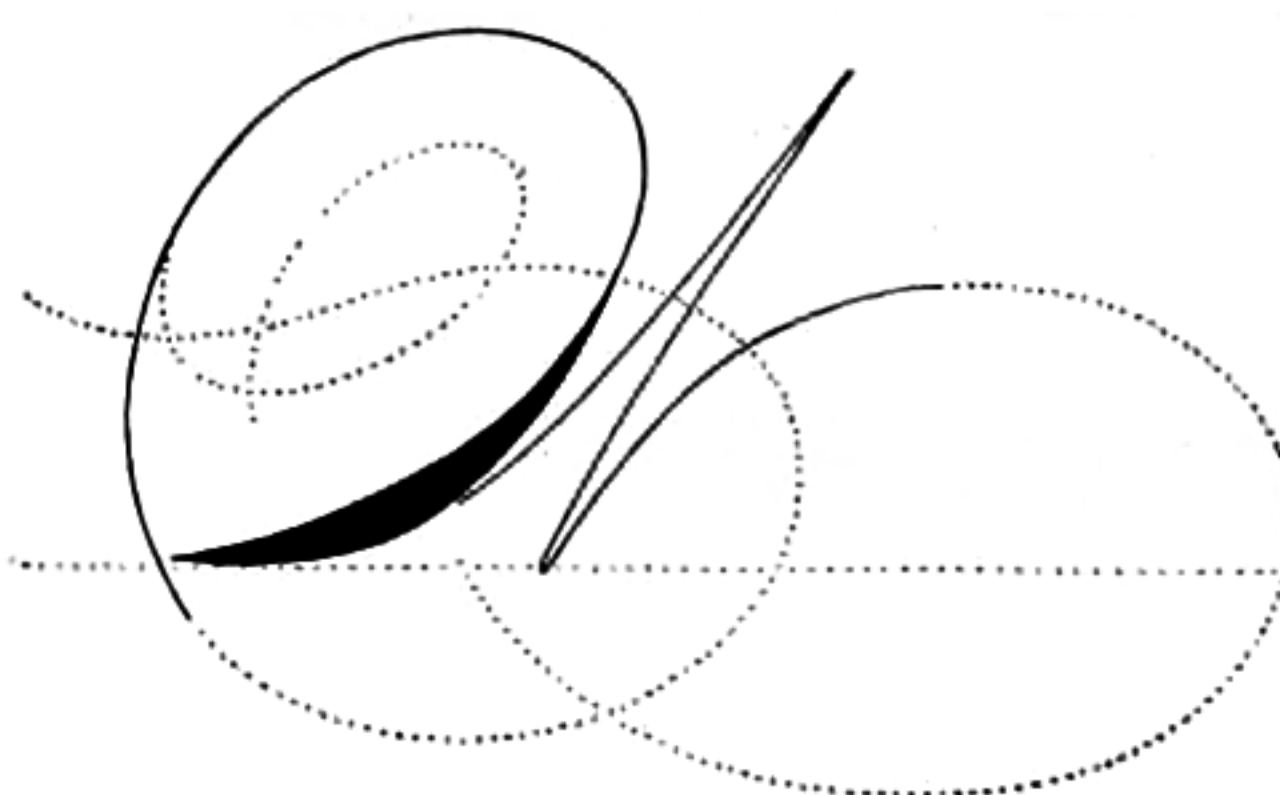
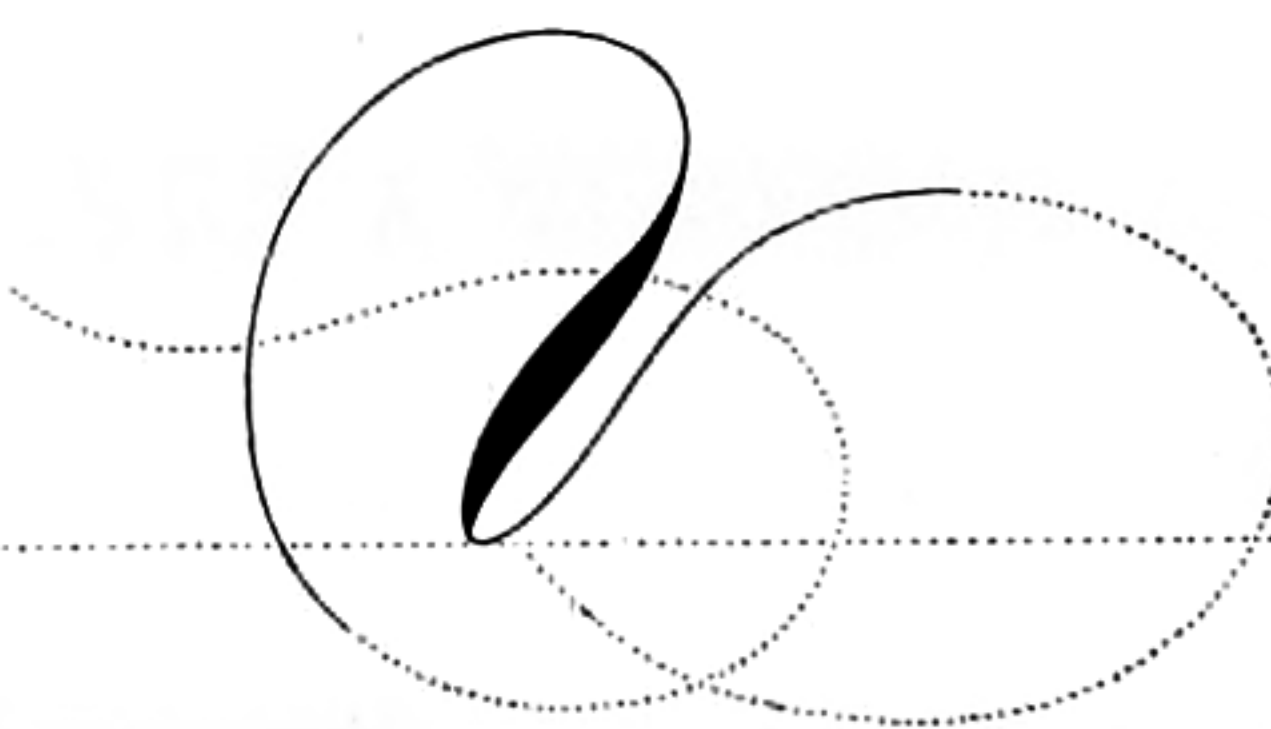
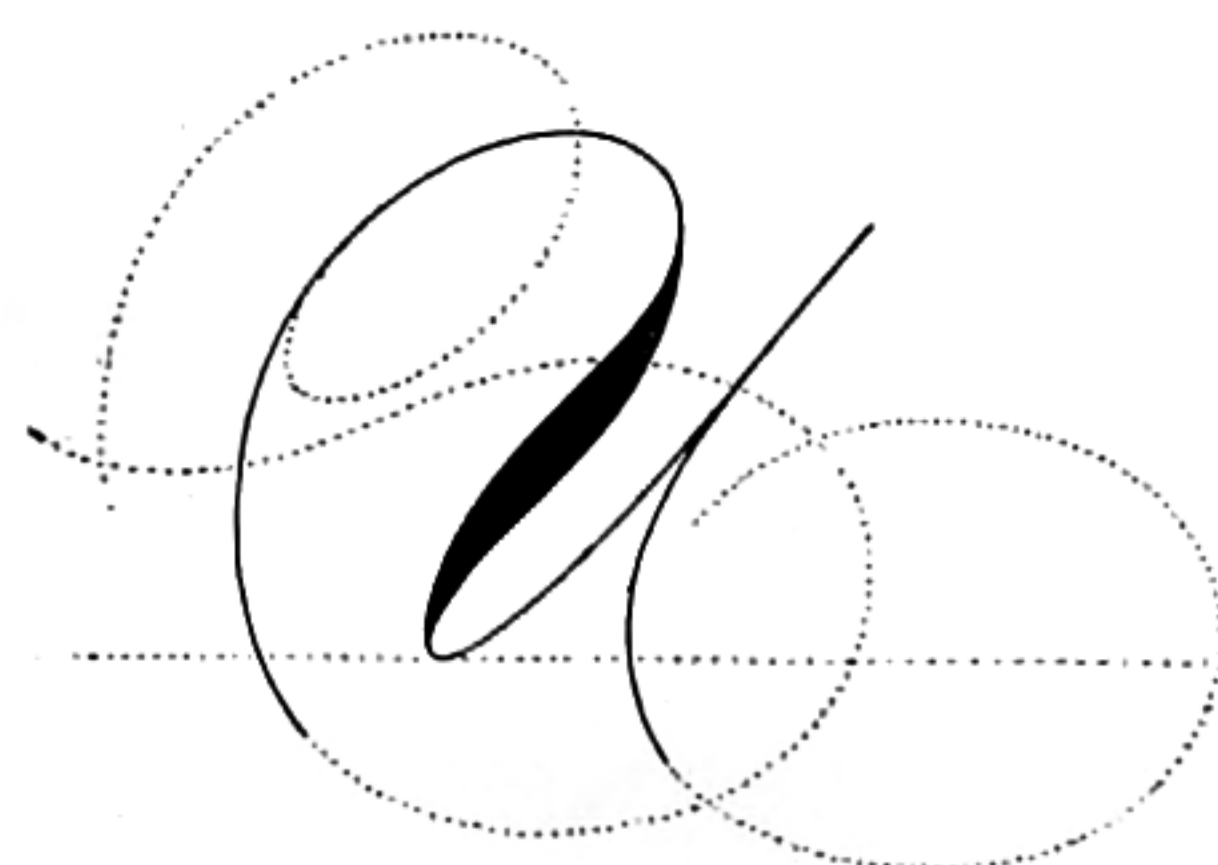
*i u w n*  
*m v x e*  
*c r s o a*  
*an our se*

*1 2 3 4 5 6 7 8 9*  
*l b h k*  
*p y g z*

*t d p f*  
*f g k g*

The compound curve in *U*, *V*, and *Y* is not the easiest stroke. It should be given very careful attention. Study the slant of the shade and how it bulges on both sides.

Each of these six letters begin with a compound curve. The first stroke gracefully encircles the letter with the shade about in the center of the oval. Notice that the letter begins slightly above the base line. All six letters may be ended with an oval, all are ended very similarly.



Mr. Zaner in his instructions in *Lessons in Ornamental Penmanship* wrote: "CAPITALS. Capitals! What fond memories the word recalls! How well do I call to mind the amount of enjoyment and inspiration I derived from some whole-arm capitals in the back of a copy book a quarter of a century ago. If the forms herewith were to awaken as much enthusiasm on the part of the readers as similar ones have in me in the past, I should envy their delight. For I consider the moments spent in the acquirement of these forms (and they took a decade) among the happiest of my life. But a large portion of that delight has gone forever, never to return save at beholding some masterpiece in painting or in trying to draw something which seems just beyond my present powers, but which I hope to attain. Surely there is more pleasure in pursuit than in possession, but there is more satisfaction in having it than have it to get.

Therefore enjoy the pleasure of acquiring, and then the satisfaction which comes only by possession."

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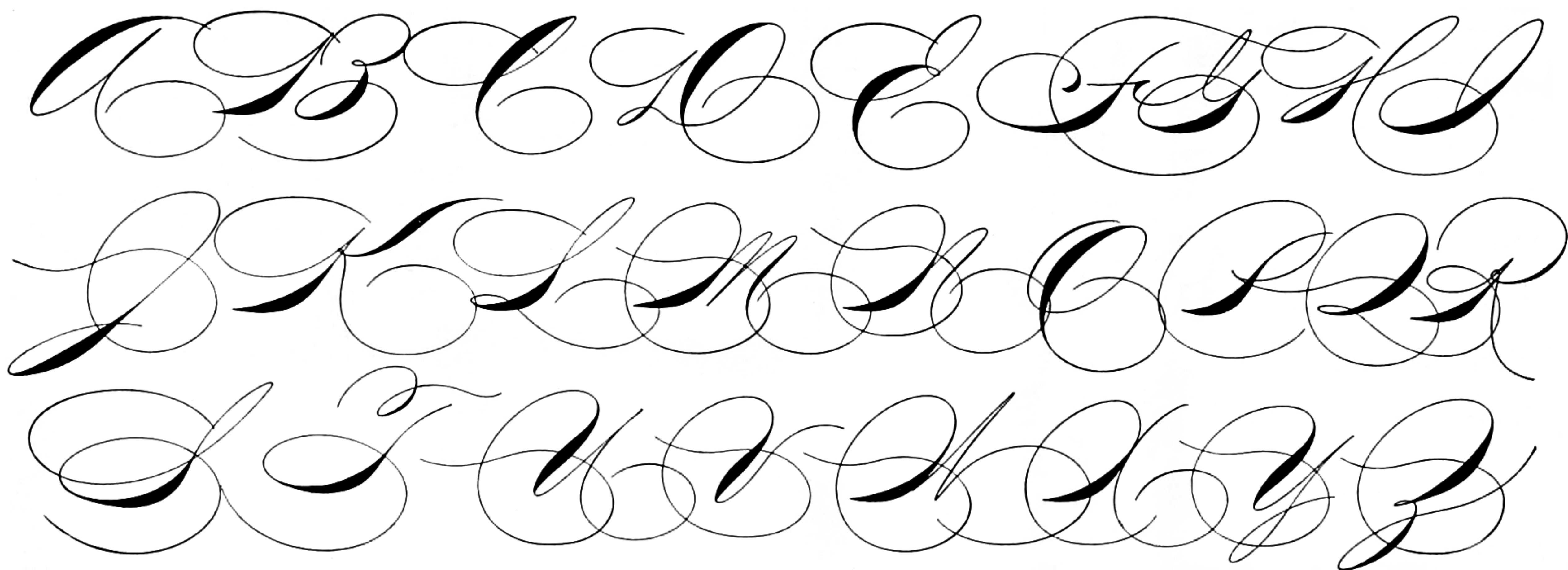
These capitals were made by Mr. Zaner many years ago and contain a great deal of skill and dash. They represent years of study and practice.

Mr. Zaner's instructions for movement were as follows: "The movement should come chiefly from the upper arm and shoulder. The power should come from the shoulder. The control should come from resting the forearm on the table. The muscles near the elbow should serve as a rubber-like rest, but they must not be rigid. Little or no finger action should be used except to grip the holder tighter in producing shades."

We hope you have enjoyed this series of lessons and that you are now in a position to use your ornamental penmanship in filling orders for cards, addressing envelopes, and use it for other purposes as advertising and entertainment.

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## BOOK REVIEWS

Our readers are interested in books of merit, but especially in books of interest and value to commercial teachers, including books of special educational value and books on business subjects. All such books will be briefly reviewed in these columns, the object being to give sufficient description of each to enable our readers to determine its value.

**BEAUTIFUL HOMES, HOW TO BUILD THEM**, edited and published by D. L. Stoddard, R. R. 4, Box 141, Indianapolis, Ind.

Mr. Stoddard has been writing on building for over a third of a century for the leading building publications and has, therefore, prepared a book which is very interestingly presented. The book is very thorough in the use of the Square, of which Mr. Stoddard is a Past Master. The illustrations in the book were drawn by Mr. Stoddard who is a very fine penman and artist.

The illustrations show how to do the various things which a carpenter needs to know. Any one who is interested in building and in working out problems involved in the square and circle will find the book full of delightful material and information.

**Races of Men**, by J. V. Nash. Published by Thomas S. Rockwell Company, Chicago, Ill.

### The March of Mighty Empires

White, Brown, Red, Yellow, and Black; the races of men and the subdivisions into which they have developed are discussed in this book. Inevitably such a book becomes also a general history of the world for children. The march of mighty empires—Tartar, Chinese, Greek, Roman, British, American, and others—are an inherent part of such a book. How one race conquers another, how one subdivision of that race gains control of the whole and sets up an empire, is an essential part of the story.

**RACES OF MEN** presents a comprehensive, consecutive picture of the march of man in this world. It is not only an interesting and educational book, but it is stimulating and informative. It helps to prevent a distorted vision of world history. It gives the child a rounded and balanced knowledge which will help him judge the relative historical importance of the works of man.

**This Man-Made World**, by Anthony R. Fisher. Published by Thomas S. Rockwell Company, Chicago, Ill.

### Making the World Comfortable

Today we live in the machine age; yet the average child has no idea from whence came the great inventions which are now commonplace. In this, *The Story of Invention*, he finds how man first discovered the principal of lever and fulcrum, how he learned to create fire, how he progressed through the centuries discovering and in-